

WEEKLY.]

The Musical World.

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VOL. 67.—No. 28.

SATURDAY, JULY 14, 1888.

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IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."
Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."
Evening—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."
Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Ouseley's "ST. POLYCARP."
Sept. 14th.—Handel's "MESSIAH."

GRAND CONCERTS IN SHIREHALL.

Sir A. Sullivan's "GOLDEN LEGEND," conducted by the Composer.
Overtures: "Euryanthe," "Merry Wives of Windsor," "Midsummer Night's Dream," &c.
Programmes, Tickets, &c., at Jakeman and Carver's, High Town Hereford.

Special Notices.

MR. RAPHAEL GORDON'S CONCERT postponed to Wednesday next, July 18th. Tickets issued for July 11th, available.

MR. RAPHAEL GORDON'S FIRST GRAND CONCERT, under the direction of The Chevalier Odoardo Barri, and under the immediate patronage of Lady Morell Mackenzie, will take place on WEDNESDAY EVENING, July 18th at 8 o'clock. Vocalists: Mdle. Marie de Lido, Madame Marian Mackenzie, Miss Clara Myers, and Miss Maud Boyd; Mr. Raphael Gordon, and Mr. Ernest Birch. Violin: Mdle. Hirsch. Pianoforte: Signor Tito Mattei, and Mr. Gustav Ernst. Conductors: The Chevalier Odoardo Barri, Mr. Raphael Roche, and Mr. Sydney Cooke. Tickets 10s. 6d., 5s., and 2s. 6d., to be obtained of Messrs. Cramer and Co., 201, Regent Street, W.; and Mr. Raphael Gordon, 97, Talbot Road, Bayswater, W.

MONS. J. HOLLMAN (Violoncellist to His Majesty the King of Holland), has the honour to announce his MORNING CONCERT, on MONDAY, July 16th, at 3 o'clock. Artists: Mdle. Janvier (from the Paris Opera), Mdle. Thénard (from the Comédie Française, Paris). Violin: Mons. Johannes Wolff (Violinist to His Majesty the King of Holland). Pianoforte: Herr L. E. Bach. Accompanists: Signor Bissaccia and Mr. Raphael Roche. Mons. Hollman will introduce some of his latest compositions for Violoncello and Pianoforte. Tickets One Guinea each, to be had of the usual Agents, and of Mons. Hollman, 23, Granville Place, Portman Square.

MR. EMANUEL NELSON'S CONCERT, Princes' Hall, THURSDAY next, at 8.30.

MR. EMANUEL NELSON'S GRAND EVENING CONCERT, at Prince's Hall, on THURSDAY, July 19th, at 8.30. Artists: Madame Liebhadt, Mdle. Leila Dufour, Miss Adele Myers, Signor Ria, Mr. Isidore de Lara, Signor Monari-Rocca, Signor Abramoff, & Mr. Frederick King. Recitation by Miss Louise Lyons. Solo Pianoforte, Signor Tito Mattei; Solo Flute, Mr. John Radcliff; Solo Hungarian Cimbalo, Madame Schulz; Solo Violin, . . . ; and Solo Contra-Basso, Signor Bottesini; Conductors, Signor Bissaccia, Denza, Emanuel Nelson, and Romili. Tickets, £1 1s., 10s. 6d., 5s., and 2s. 6d., of Messrs. Chappell & Co., 50, New Bond Street; the usual Agents; at the Princes' Hall; and from Mr. Emanuel Nelson, 5, Clifton Road, Maida Vale, W.

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SEÑOR MANJON'S CONCERT, at Princes' Hall, THIS DAY (SATURDAY), July 14th, at 3 o'clock, assisted by Miss Carlotta Elliott, Madame Bertini, and Miss Esther Barnett (solo pianoforte). At the pianoforte, Mr. Charles Hoby. Tickets, 10s. 6d., 3s., and 1s., at Princes' Hall, and usual Agents N. Vert, 6, Cork Street, W.

MDLLE. VON BRUNN has the honour to announce her MORNING CONCERT, at Steinway Hall, THIS DAY (SATURDAY), July 14th, at 3 o'clock. Artists: Mdle. Von Brunn, and Miss Marguerite Hall; Solo Violin, Madame Liebe; Solo Violoncello, M. J. Hollman; Solo Pianoforte, Miss M. Poole and Mr. Dyke; Conductors, Miss Mary Carmichael and Mr. W. Ganz. Tickets, £1 1s. and 10s. 6d., to be obtained of Messrs. Chappell and Co.; at the Hall; and of Mdle. Von Brunn, 1, Weymouth Street. N. Vert, 6, Cork Street, Burlington Gardens, W.

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Presentation of Prizes will take place at St. James' Hall, on Wednesday, July 25th.
Metropolitan Examinations, Artists and Teachers, January, 1889. Syllabus on application.
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MICHAELMAS TERM commences September 24th, when new students are admitted. Prospectuses on application.

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Facts and Comments.

Passing the Lyceum last Saturday night, on his way to Covent Garden Opera, a correspondent noticed a lady struggling with the weight of a huge wreath, one of the many floral offerings which were tendered by ardent and grateful admirers on the occasion of Miss Ellen Terry's farewell appearance for this season. It was impossible for him to avoid recalling the little circumstance later on in the same evening, when witnessing a tribute of similar character, but with a difference, of which the new Carmen was recipient between the acts. The difference alluded to was this—that whereas the presentation to an old established favourite, in whose case there would have been nothing out of the way in some pre-arranged manifestation of public appreciation, was enacted privately between the scenes, these outward and visible signs of success—manifestly got ready before that success had actually been achieved—were accorded to a *débutante* in full view of the audience.

Not the least among the several objections to this system of loading artists with flowers on the stage, is the fact that it cannot fail to detract, by the air of artificiality thus given to the proceedings, from spontaneous marks of approval, such, for instance, as the new Carmen received and fairly earned. There is something particularly illogical in these first night offerings. Had the *débutante*, instead of making the favourable impression she did, acquitted herself ever so badly, no one in his senses will doubt that the victor's crown, or its equivalent, would have been proffered, amid exclamations, all the same.

A pretty idea, prettily carried out, came as a pleasant surprise the other Sunday to Herr Meyer Lutz, when the choir boys of St. George's, Southwark, presented him with a silver mounted bâton, in affectionate recognition of his long and distinguished services as organist in that cathedral, a post which he has filled for 40 years.

There is rumour of another pianoforte prodigy in the person of Miss Gussy Cottlon, of Chicago, aged ten, who shortly hopes to attract audiences in London of a size such as adult *virtuosos* of acknowledged eminence have for the most part failed in getting together during the last season. But in view of the ever-increasing supply of clever children, has not the time almost arrived when the word "prodigy" will have to be abandoned?

With a view to enabling the Japanese to "see themselves as others see them," a revelation which in this case is likely to be full of surprises, there is a project on foot in San Francisco of producing the "Mikado" in Japanese.

One is glad to see that the spirit of Chauvinism which has affected France and Germany with more or less violence, is at least sunk for a season, when the two nations meet on neutral musical grounds. The band of the Republican Guards recently visited Liège to take part in the Grètry Commemoration, and amongst those who received the French musicians at the station, was a local German singing club, Concordia by name, which headed the procession on its way into the ancient city.

It is stated that M. Tschaikowski, the Russian composer, will conduct an orchestra which is to give concerts in various towns of Sweden and Norway during the coming winter. M. Tschaikowski is an excellent conductor, as those who saw him direct the Philharmonic orchestra will testify.

Madame Marie Roze is making a tour through the provincial cities of France, and if newspapers may be believed, her success seems to be all that her warmest friends could desire.

The new "Mass" and "Te Deum" which Gounod recently conducted at the Cathedral of Rheims is to be performed in Paris, at the church of Ste Eustache, next autumn by a chorus of five hundred voices, accompanied in the "Te Deum" by twenty harps.

M. Reyers is hard at work on his new opera, "Salammbô." The directors of the Monnaie Theatre, of Brussels, wish to produce the work, but there is still some hope that it may see the light at the Grand Opéra.

Signor Martucci, who is directing the musical arrangements of the Bologna Exhibition, of which an account appeared in our columns a short time since, has had a career which might well excite the envy of older musicians. He is the son of a military bandmaster, and while prosecuting his studies at the Conservatoire of Naples, he soon obtained recognition of his great talents both as a composer and a pianist. As a conductor also, he was so wonderfully successful, that, when, two years ago, the conductor then employed suddenly threw up his position at Bologna, Signor Martucci, in spite of his youth, was offered the double post of director of the Lycée Musical, and of the Théâtre Communal. During the exhibition he has conducted a series of important concerts, in the programmes of which, amongst other things, Beethoven's Seventh Symphony, Berlioz's overture to "Benvenuto Cellini," and Mendelssohn's "Ruy Blas" overture have had place. Altogether, Signor Martucci, who is scarcely thirty years of age, is one of the most noticeable figures amongst contemporary musicians in Italy.

It is but just to the Prince de Chandernagore, whose tragic history we related a short time since, to state that he has been released from the vile dungeon into which he was thrown at the instance of the irate mother of the lady whom, in his musical ardour, it was alleged he had abducted.

We regret to announce the death of Herr Franz Leideritz, who died suddenly at Hampstead on the 29th ultimo. Herr Leideritz was well-known in Germany, where for many years he had conducted opera, his last engagement of this kind being at the Leipzig Opera House. The deceased had been for the last four years a resident in this country, and had devoted himself to musical composition, his chief work being a grand opera, which was completed only shortly before his death. Herr Leideritz was a talented and conscientious musician, and his many friends will learn with sincere regret that a life of so much promise should have closed so prematurely.

An afternoon concert will be given at the Town Hall, Kensington, on July 23rd, at 3.30, under the direction of Mr. E. H. Turpin and Mr. Wilfred Bendall, for the benefit of Mr. Malcolm Lawson, and to enable him to obtain the necessary rest and change after his late severe accident (by which he has temporarily lost the use of his left arm). Madame Antoinette Sterling, Miss Marguerite Hall, Miss Emily Lawson, Mr. Herbert Thorndike, Mr. John Probert, Miss Mary Carmichael, Signor Erba, Mr. Hermann Vezin, and other artists have kindly given their services. Tickets may be obtained of Mr. Heseltine Owen, 3, Melborne Grove, The Boltons, S.W., who will gladly receive any subscriptions towards the benefit fund. Tickets can also be obtained from Mrs. Malcolm Lawson, 21, Charlton Villas, Harlesden, N.W.

A Fancy Fair will be held on the 17th of July, and three successive days, in the Old Irish Market Place, at the Exhibition, now open at Olympia, which promises to be a very attractive affair. The "Music and Literature" stall will be presided over by Lady Arthur Hill, the Marchioness of Downshire, and other ladies well-known in the fashionable world.

Mr. Emanuel Nelson announces an evening concert, at Princes' Hall, on Thursday next. Mr. Nelson has been known for nearly thirty years as a director of concerts, and presents an attractive programme.

The Nemesis which dogs the footsteps of all over-zealous people who parade before the world the juvenile productions of great men has not been tardy in overtaking those who have been instrumental in unearthing the two immature operas of Wagner, "The Fairies" and "The Novice of Palermo," against the revival of which we have already protested. It seems, however, that Nemesis has hardly caught the right victims. The score of the first work referred to was in an extremely small writing, and, indeed, was in some places almost illegible, and those entrusted with the process of copying them had such a difficult task that they have been attacked with a serious ocular disease, which, indeed, threatens their vision altogether. The process of copying the second score is likely to be still more difficult. But it certainly is unfortunate that the innocent copyists should be chosen for this punishment, which should rather have fallen on the "resurrectionists" who will not let the still-born children of great men rest in their graves.

"If any of our readers," says "Freund's Music and Drama," "will compare the repertoire of operas that have been given at the Metropolitan Opera House last season, with that which is presented to the London music lovers just now at Covent Garden, under Mr. Harris's management, they will at once perceive how infinitely higher a standard of musical art has been reached in this city than in London, the metropolis of the world. At the latter the "Lucrezias," "Puritani," "Sonnambulas," "Traviatas," and other hysterical and lachrymose people make their cheerful round. A work like "Carmen," with Minnie Hauk in the title part, is considered an exciting attraction. We have had here during the last winter the masterpieces of the greatest composer of dramatic music the world has ever seen. With the exception of one drama—"Das Rheingold," which will be produced next season—we have had the complete cycle of the "Nibelungen." We have had "Tristan und Isolde," with an occasional performance of "Lohengrin" and "Tannhäuser" thrown in. The fact is that in London, the great centre of Italian operatic music, the opera to this day is a merely fashionable entertainment where society meets after dinner to discuss the affairs of fashionable life, talk scandal, and criticise each other. True, we have a good deal of that among the inmates of the boxes in our own Metropolitan, but the vast majority who occupy seats in the orchestra and in the three galleries above the boxes are earnest, cultivated people who come for one purpose only, that of hearing the greatest works of dramatic music that have been created, performed in as artistic a manner as can only be witnessed at three or four of the great opera houses of the old world." This is "tall talk," but it has certainly a grain of truth in it, and is not a little suggestive to those who care for the condition of English art.

However, in the face of such facts as these, over which our cousins are making so joyful, it is a little amusing to read of the following incident, which seems to prove that, however far ahead of us Americans may be in the matter of Wagner's operas, there is one sort of musical performance which they

have not as yet brought to absolute perfection. It seems that in Albany, U.S.A., there lived a musician of credit and renown in his own locality. In the absence of adverse evidence, it is fair to assume that he was a respectable and respected person, who, in his way, did service to the cause of art. It came to pass at last that this musician died, for not even American artists are immortal. So far there is nothing singular in his history. The pathetic part of it, however, is yet to come. The day for the funeral of the defunct musician was appointed; the cortège set out, amidst lamentations loud and long, and was met at the grave by a body of singers—possibly pupils of the deceased—who had come to grace the obsequies with tender strains that should tell of the love and reverence they had borne him. They ranged themselves in order; there were preliminary whisperings and looks; and they opened the copies of Mendelssohn's "St. Paul," which they all carried. The mourners waited, hushed, expecting to hear the first notes of "Happy and blest are they," or, perhaps, "Be thou faithful unto death," when suddenly they were startled by the denunciatory phrases of "Take him away." "Take him away," shouted tenors and basses, "Take him away," answered sopranos and contraltos, not less fiercely. The chorus ended, and the astonished listeners breathed freely after the whirlwind. But not for long. The choir-leader gave a second signal, and the choir broke out more savagely than ever with "Stone him to death!" Once more the storm of sound arose, in a gradual *crescendo* of fury; and parson, mourners, and mutes were lost in wonder at the needless anger of the choristers against the unoffending dead. There are no details to hand of the scene that took place when the second chorus was over, though it is safe to surmise that those musicians had to "git," while it is impossible to say what the dead musician's spirit thought of the proceedings. Probably it behaved as did that of the hero whom Pallas slew, in the last book of the *Æneid* :—

"Vitaque cum gemitu fugit indignata sub umbras,"

and we fear it will go hardly with those choristers, should they chance to meet the indignant spirit in the shades below.

HECTOR BERLIOZ AND JULES JANIN.

BY ANDRÉ DE TERNANT.

(Continued.)

"Bite then your thumb until it bleeds, ungrateful wretches that you are! It is not I who will prevent you from doing so. We, however, receive our hero with applause, follow the procession of his triumph, crying *vivat* on the way, and once again render thanks to Nicolo Paganini, who has paid for the score more than any modern European monarch would have done. Be happy with us, Nicolo Paganini, you have kissed both Berlioz's hands! May this triumph, of which half belongs to you, restore a little needful strength and life to your body, used up by genius! May the happy news travel over to you on the shore of Genoa, where shines, in all its purity, the beautiful sun of Italy, so that you may know how much we ourselves, who acknowledge having blasphemed against you in a day of anger, are now indebted and devoted to you, Nicolo Paganini!"

When Berlioz's first wife, the once celebrated Irish actress, Henrietta Smithson, died, after a long and painful illness, on the 3rd of March, 1854, Janin, after alluding to the melancholy event in an obituary notice, again drew the attention of his readers to "Roméo et Juliette," and did not fail to mention that it was her performance of Juliet with the English actors which inspired her husband to compose the work. Berlioz seems to have been deeply touched after reading the sympathetic remarks, and in a letter to his only son, written a few days afterwards, he wrote: "I fancy you have seen the charming things which Jules Janin said about your poor mother, in his article of Monday last, and you must have noticed with what delicacy he alluded to my work on 'Roméo and Juliet,' quoting the words of the funeral march, *Fêtes des fleurs*, &c.

An incident in the friendship between Janin and Berlioz, which will perhaps interest lovers of music in England more than any other, is connected with the production in Paris of the "Damnation de Faust." It has been frequently performed in London, and all the provincial towns of importance in the United Kingdom, during the last few years, and, up to the present time, is the most popular of all the great French composer's works. Even Berlioz himself remarks in his "Memoires": "I look upon the work as one of the best that I have produced, and up till now the public appear to think with me." These words, however, it must be stated, were written many years after the first performance of the work, in December, 1846, when it was received by the Parisian public with the utmost indifference. "Nothing in my artistic career (Berlioz says) ever more deeply wounded me than this unexpected indifference." A friend in need is a friend indeed. Janin truly was such on every occasion, and after alluding in his weekly *Feuilleton* to the enthusiastic reception of a long forgotten comedy by Scribe, which was produced in Paris during the same week, he addressed his readers as follows:—

"Did you hear, close to the Opera-comique, to-day at four o'clock, the warmest demonstration of pleasure, and, in truth, the most difficult to obtain? I speak of those praises so painful to draw from the public, which cost the artist the most precious moments of his life, and for which he must suffer the most cruel agonies. Inexorable and contested glory, for ever continual battles against oblivion, which must be gained step by step, by the sweat of the brow, and by the most heartbreaking tortures. Terrible and cruel struggles, endless duels against the man who has the courage, who has the will, and who would rather die than prostitute his art to the stupid will of the public. Happy, thrice happy, are those who can obtain applause like M. Scribe! But I pity them, while I envy those unfortunate persons who must be contented with receiving the same applause as Berlioz."

Many other extracts from Janin's writings might be quoted with advantage in these pages, but the present writer has gone beyond the limits he intended at the outset. In fact, a compilation of all these extracts would form a very interesting volume, and besides an important contribution to the fast growing literature on Berlioz. There is no doubt also that it would generally interest even those readers who care little about music, or understand little about the technicalities of the art, quite as much as Jean Jacques Rousseau's observations on music and musicians in the "Confessions," Goethe's correspondence with his musical friends, Burns's letters to Thomson, the publisher of the Scottish songs, Heine's writings on music, and other similar works. However, it is to be hoped that what has been explained and quoted in these pages will sufficiently depict the remarkable intimacy and unusual sympathy between a literary man and a musician.

Berlioz resigned his post as musical critic on the *Journal des Débats*, shortly after the ill-fated production of "Les Troyens," at the Théâtre Lyrique, in 1863, and was succeeded by M. Meyer, who still holds it. Jules Janin's name continued to appear for some years as the author of the dramatic *feuilletons*, but he was for the greater part of the time confined to his room by gout and corpulence, and therefore had to trust to literary assistance for the necessary information, and later on he was even unable to do this. In the year of 1869 Berlioz passed away, comparatively unnoticed by the giddy world of Paris, who caused him so much sorrow, but Jules Janin lived to see his friend's compositions resuscitated as those of a French Beethoven in Paris, by MM. Lamoureux, Colonne, and Pasdeloup, who vied with each other in producing his works on the concert platforms, and on the 19th of June, 1874, he died at his country house, at Passy, sitting in the same armchair in which Béranger died.

THE MUSIC OF THE SYNAGOGUE.

In spite of their remarkable conservatism, the Jews have preserved no traces of any national music of their own; and it would be absolutely correct to say that traditional melodies of undoubted antiquity are next to unknown in the service of the

synagogue. This is not the general view taken by writers whose ideas are grounded upon the beliefs current among orthodox Jews; for the latter hold some extremely fanciful notions about the origin of the airs to which many of their prayers are sung. The Sephardim, or Southern Jews, assert that the "Shirah," or Song of Moses, as it is chanted in the morning service, is still the identical melody composed and sung by Miriam when the Israelites crossed the Red Sea. The Polish and Northern Jews hold that the air to which they sing the "Oléna Le' Shabeah," or Ascription of Praise, on the New Year and Day of Atonement was expressly taught to Moses the Lawgiver, when he spent forty days on Mount Sinai, and that he afterwards taught it the Israelites. Last year—at a concert given, if we recollect aright, at the St. James's Hall—the "Kol Nidré," or Remission of Vows of the Eve of Atonement, was given as a specimen of synagogue music; and the audience were on that occasion informed that the melody was one of the most ancient preserved among the Jews. As a matter of fact, the melody is comparatively modern, and it is quite unknown to more than half of the Hebrews throughout the world. The Southern Jews have a totally different way of chanting it; while the Eastern Synagogues, following the most ancient custom of all, simply recite the formula. The old Jews—who understood, at all events, the meaning of the Chaldaic words they used—would no more have dreamed of setting a formula like "Kol Nidré" to an air such as the Polish Jews have adopted than the Protestants of this country would think of adapting the Prayer for the Royal Family to a popular chorus.

Rather more than a thousand years ago the Rabbinical schools of Palestine invented a musical system—or, more correctly speaking, a system of musical signs—appropriated to the public "reading of the Law" on Sabbaths and festivals, one of the most important functions of the synagogue. And it is in connection with this "reading" of the Law that one would naturally look for some traces of the ancient music of the Jews. From time immemorial the recitation of the sacred books in the synagogue has been a sort of musical declamation, more or less florid; and the Talmud (Megillah 32, end, for instance) has many references to the employment of certain melodies for the purpose. This mode of recitation was originally propagated through many generations by oral instruction, and, oddly enough, by manual signs. These signs were "made by the right hand," as Talmud Berachoth (62 a) explains, and continued in use long after a written notion was adopted—in Yemen the Arabian Jews still employ them. About the end of the seventh century the synagogues made an attempt to represent the cantillation of the law by a system of written signs introduced in the text. The Greek and Syriac Churches had about this time perfected their systems of musical notation, and this it no doubt was that stirred up the Palestinian Jews to undertake something of the same kind. The result was the adoption of the "neginoth" or "ta'amim," often called "tonic accents," which are marked in every printed Hebrew Bible along with the vowel points. As a musical sign each of these accents denotes an entire musical phrase, and as such embraces several notes—precisely like the *neumes* of the early Latin Church. In this way the traditional modulation of each word was fixed, and the reader acquainted with the musical value of each sign was furnished with all that was needful for the correct cantillation or recitation of the sacred books. But, while the signs remain unchanged and fixed to this day, the original musical value of the "ta'amim" appears to have been lost in great part if not entirely. The Sephardim and Southern Jews sing them one way; the Polish and Northern Jews in another and totally different fashion; the Karaite Jews have their way of chanting them; the Caucasian Jews have forgotten their musical value; and those of Kurdistan—the most ancient Hebrew communities that exist—do not agree with any of the others in their mode of singing the text of the Pentateuch. Of course the Sephardim maintain that their modulation is the ancient one, and so do the Jews of Northern Europe. But the two modes of recitation have nothing whatever in common—even the rhythm of the signs is dissimilar. Germans and Portuguese differ, moreover, among themselves in the musical value they attach to each "ta'amim," and the utmost that can be said with any certainty is that the Eastern Jews and the Sephardim or Spanish Jews appear to

have preserved in their cantillation some traces of the ancient mode of reciting the Law.

If it has fared thus with the musical declamation of the sacred text for which a system of musical signs was actually invented by the Rabbins, it may easily be imagined what has happened in the case of ancient synagogue melodies which no means were taken to preserve. There may, perhaps, be a trace of old Jewish music in the solemn "Benediction of the Priests" on high days and festivals, as chanted in the Spanish and Portuguese synagogues. It is extremely simple, consisting of no more than six notes, repeated for each of the two-and-twenty words forming the blessing; and the character of the melody is thoroughly Oriental. But then, again, it is unlike the melody of the true Eastern Jews, who have possibly a better tradition, since the continuity of their existence as communal bodies has, in many instances, remained unbroken for more than eighteen centuries. Besides, the Jews of Northern Europe have no fewer than six different and distinct airs to which they chant the Benediction. It seems probable that each of the three or four main divisions of Jews adopted a melody derived and altered a little from the popular music of the country in which they dwelt; for in every case the airs employed in the liturgy of the synagogue have a marked affinity with the national music of the land in which we find them in use. This would account not only for the differences we find existing throughout Jewry, but for the peculiar characteristics of synagogue music wherever we examine it. Of course, some persons may feel disposed to agree with the learned Jew, Dr. De Solla—quoted by Carl Engel in his work on "The Music of the Most Ancient Peoples"—that the very fact of the melodies of the synagogue differing in each country is an additional proof of their common origin and antiquity. But this is not a view likely to commend itself to people with a common-sense regard for the value of evidence. That the Jews should have adopted for liturgical purposes the music of the peoples surrounding them, modified a little by their Eastern predilections, is quite in accordance with what we know to have been their practice in other matters. And it may be worth pointing out that in every country he has visited the writer of this paper has found a marked resemblance between the favourite melodies of the synagogue and the popular airs of the gypsies.—*The St. James's Gazette*.

Reviews.

VOCAL.

Number 29 of Mr. Joseph Williams's Albums consists of four pleasing vocal duets for soprano and tenor, by Fred. H. Cowen, in which the happy combination of the popular element with a refined and cultivated expression will no doubt procure for them wide acceptance both in the drawing-room and the concert-room. The first two, "Edenland" and "The boy and the brook," words by the author of John Halifax and Longfellow respectively, will attract by their simple melodic interest. A somewhat more elaborate rendering of the poet's intention has been successfully attempted in No. 3, "On her lover's arm she leant," a setting of Tennyson's words, and in No. 4, with Shelley's equally familiar verses, "The fountains mingle with the river," the former, with its fanciful accompaniment, being especially effective. "The gleaner's harvest" is a cantata for female voices, by Charles Harford Lloyd, with words by Jetty Vogel (Novello, Ewer, and Co.). It contains several numbers of melodic interest, besides a clever "canon 2 in 1 at the fourth below." Written by an experienced hand, this little work is sure to go well when undertaken by choral societies of fair efficiency, to whose attention it may be safely recommended. "The fairies' isle" is another cantata for female voices, by Battison Haynes—words by Edward Oxenford (same publishers), and is of lighter texture than the foregoing. A pretty notion is here prettily carried out, and the music, descriptive of the Sicilian maiden's annual offering of flowers to propitiate the fairies supposed to inhabit a rocky island near their coast, flows tunelessly and pleasantly throughout.

We have received yet another sheet of "Vocal exercises," designed this time to illustrate the method adopted with his pupils by Mr. Frederic Penna (Novello, Ewer, and Co.), and to these are appended a few letterpress observations, the full significance of which will of course be better apprehended with the aid of a master, or of a certain treatise on singing referred to by the author. Short as they are, the exercises have been constructed and arranged with evident care, and if conscientiously practised, cannot fail to prove useful to vocal students.

BOOKS.

In a little "Manual of Orchestration" recently published by Hamilton Clarke (J. Curwen and Co.) a considerable amount of information concerning the various instruments now used in large and small orchestras, their range, characteristics, and capabilities, has been compressed into a small compass. Designed principally to assist amateurs in the "intelligent following of orchestra music," this little work will be found acceptable to young students as a preparation to the study of larger works; the more so as the author says what he has to say in a general manner, and with manifest enthusiasm for his subject. At the same time he is perhaps needlessly oracular upon "the advent amongst us of certain operas of the modern German school," concerning which he declares that "throughout an entire evening's entertainment he has failed to discern a single fragment of melody or tune;" but as no names are mentioned, the direction in which this shaft is intended to be launched is left in doubt. If, however, the natural surmise is also the correct one, and the works of really great masters representative of the modern school are here aimed at, a little more modesty, and a little less confidence in his own powers at all times to "follow intelligently" may fairly be recommended to the teacher. It will not be the first time, and is not likely to be the last, that complaints of the same kind have been advanced against compositions literally brimful of melody, simply because that melody is not couched in the most familiar phraseology.

A second edition lately published of Mr. Henry C. Bannister's pleasantly written paper upon musical art and study contains an additional essay, entitled, "The enjoyment of music," which was read last year before the College of Organists, and is marked by merits of the kind already referred to in our notice of the previous issue.

A little volume on "Elocution, Voice, and Gesture," by Rupert Garry (Bemrose and Sons), deals with a subject which should have interest for others besides those actually destined for the theatrical profession; for there is scarcely a vocation in life in which the sort of training in speech and personal bearing here indicated may not be fairly regarded as an important, though too often neglected, branch of education. What the professors of dancing and deportment did, or were supposed to do, for the youths of former generations, now comes naturally within the province of the more scientifically qualified elocution master, including, as it does, the cultivation of habits of self-possession, and of other qualities likely to contribute in no small degree to success in life. With regard to the more directly artistic objects in view, these have been subserved by a series of essays, containing hints, set forth with much clearness by an evidently experienced teacher, upon the management of the voice and gesture, a chapter upon vocal remedies, &c. The "annotated precis," given at the end, include, besides the stock selection, some less familiar extracts, with remarks and selections by Mr. Wilson Barrett and Mr. Edward S. Willard, which will not fail to add to the interest of this little book for actors both amateur and professional.

HOW I MADE MY DEBUT IN ITALY.

After several years' preparation, consisting of hard work, self-denial, struggles, and disappointments, I had at length so far attained my object that I could be said to be able to sing. My voice was well "posed," I had conquered the difficulties of "producing" the voice properly, and of managing it. I had studied until I had at my fingers' ends several operas suitable for my light soprano voice. In a word, I was ready to let myself be heard in public. The difficulty which now arose was to find

a public ready to hear me. Oh! you who sit at home and dream of the laurels so easily won by singers, if you only knew half the difficulties which (usually) beset the path to fame!

I now first made the acquaintance of the *impresario*, a being, I found, whose life is rendered laborious by an *embarras de richesses*. So many would-be Lucias, Rigolettos, Sonnambulas, Trovatores besiege him, that the poor *Impresario* knows not which way to turn!

After many negotiations and small intrigues, I found myself in possession of a real *scrittura*—that is a written engagement to sing. I was to make my *début* as prima donna in the time-honoured "Lucia di Lammermoor," in a small country town near Venice.

"This looks like business at last," remarked my American friend, as we perused the precious document with elation unspeakable, after the departure of the *impresario*.

It certainly was a business affair, in which I was the payer, however, not the recipient, having had to pay for the risk and the honour of a *début* a sum which I could ill spare. But the important fact remained. I was to sing on three evenings; I should test my merits in public; my chance had come.

In due time I repaired to O—, a quiet little place with a small theatre, the walls of which were already adorned with placards announcing our performance. I felt no great confidence in the rest of our company, and, unfortunately, the rehearsals did not tend to reassure one. The tenor sang flat, and had a sublime disregard for time, besides being rough and unpolished. The chorus was thin and weak, the orchestra small, and the dramatic soprano, a lady of mature years, who was to sing on alternate nights with myself, took a dislike to me, and lost no opportunity of expressing it openly, which was a worry, if only a minor one. But I resolved to forget all these trifles in devotion to art, and I was by this time prepared to find thorns among the roses of an artistic life. So the evening of my *début* found me hopeful in spite of many fears and misgivings and horrible fits of nervousness. About two hours before the performance began the *impresario* arrived "to speak with me on a matter of grave importance." My heart sank as I saw an anxious frown upon his brow, and various frantic gestures indicating despair. What could it be? Was the theatre on fire? or had the public of O— unanimously refused to hear us?

"My dear Signorina," said the *impresario*, in a mysterious and awe-inspiring manner, "I come to you in an emergency. Your talent, your youth, and, may I add, your beauty, have awakened a singular interest in me, one which, I may say, I rarely feel for *débutantes*. Your voice needs only to be heard to be appreciated, and I resolved to procure you the opportunity of being heard. Yet how shall I say it? Even at this last hour the precious opportunity may escape our grasp. The demand for tickets has been very small, the fastidious public of O— being cautious as to the merits of an unknown prima donna. I have not the least doubt that on your second appearance every seat in the house will be taken. Still, in the meantime, what is to be done? The prospects of the receipts for to-night are so small that positively the other distinguished artists and the orchestra have refused to perform at all, unless a certain sum be guaranteed to cover the deficit of the evening. I appeal to you, Signorina."

Hereupon ensued an explanation, showing that I, the unknown prima donna, being the apparent cause of the unfortunate deficit (the other artists being already very distinguished celebrities), it clearly behoved me to make it up. I thought of the tenor, and of the baritone (who was, by the way a *débutante* too), and I might have replied that if these artists were already so well known and so much esteemed by the discriminating public, why then did not their merits outweigh my deficiencies? But I was a novice, it was nearly the hour for my *début*, and I saw my long coveted chance endangered.

Recklessly, I gave the sum which the *impresario* declared necessary to guarantee the success of the evening, and that worthy departed evidently relieved in mind.

Half-an-hour later, arrived a messenger from the *chef d'orchestre*, delicately hinting at the customary *douceur* due to those indispensable musicians. This sop to Cerebus took the form of 30 francs, which were received by the messenger with a

low bow full of mingled dignity and servility. Many were the other sops which I dispensed on this occasion, but it is needless to relate them all.

In spite of all drawbacks, and in spite of nervousness, I felt a glow of triumph when I stood on the boards at last! And after the first plunge I did not feel so very nervous, and sang fairly well, as well as most of the *débutantes*, whose name is legion. Also I was told that I looked well, an important point.

I was recalled twice, and received three bouquets of flowers (needless to say that I treasured some of them for years). On the following day I was honoured by some highly complimentary verses written on gold-edged paper, by a poetical Count, who had occupied the stage box at the performance, and who had come behind the scenes to be introduced to Lucia. The lines began, "Oh! blond and captivating daughter of the North" (I learnt afterwards that the Count wrote verses to every prima donna who appeared at O—. It was a hobby of his, and he had much leisure time at his disposal).

On the whole, I pleased the discriminating public of O— very well, and I was not called upon to supplement any further deficiencies in the receipts for our performances. Several flattering notices of me appeared in the local papers, and my friends at home imagined me already famous, forgetting that one little corner of Italy is not the world.

My star reached its zenith on the evening of my last appearance in O—. After the opera was over, and just as I was falling asleep, the sound of music beneath the window of my room awoke me. It was the grateful and admiring orchestra who had come to serenade me. I had to appear on the balcony and thank them, and they replied by singing a charming little song with a refrain of "Come again soon and sing to us, &c.," which touched me deeply.

Afterwards I marvelled at the ease of this apparently spontaneous production, but I learnt that it had already been sung to other Lucias before me, and that the serenade was a regular and customary tribute to any prima donna from the orchestra—that is to any prima donna who has not been an utter failure. So the illusion vanished even from my serenade, though it afforded me much amusement afterwards, on comparing notes with other girls who had gone through their *débuts* with experiences exactly like mine.

I never had a second engagement. I refused to accept another without being paid for my services, and I never found an *impresario* who was willing to pay me. They all expected me to sing for nothing or to pay them, and I had not time nor money to spend in doing this (serving my apprenticeship as it were), until such time as I should be able to command payment. Being unknown to fame and inexperienced, I could not do so as yet. Shortly afterwards, too, I was obliged to return to England and was unable to leave it for some time. After a year I was again at liberty to turn my attention to my "career," but I decided not to return to Italy, for I could not afford to wait there for "something to turn up." In England I had no chance of a really good engagement, perhaps from want of influence or from want of knowing how to set about it. Also ambition had left me. I no longer pined for the triumphs (and the struggles) of the stage. I suppose I was not really an artist at heart, and I was content to live happily as a private individual at last. I am doing so still.

MARY DETT.

Hert Week's Music.

THIS DAY (SATURDAY).

"Aida"	Royal Italian Opera, Covent Garden	8.30
Senor Manzon's Guitar Concert	Princes' Hall	3
Silver Fête (last day)	Exhibition Grounds, South Kensington	
Mlle. von Brunn's Concert	Steinway Hall	3

MONDAY.

"Lohengrin"	Royal Italian Opera, Covent Garden	8.30
Signor Bottesini's Concert	St. James's Hall	3
M. Hollmann's Concert	105, Piccadilly	3

TUESDAY.

"Mefistofele"	Royal Italian Opera, Covent Garden	8.30
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THURSDAY.

"Faust"	Royal Italian Opera, Covent Garden	8.30
Mr. Emanuel Nelson's Concert	Princes' Hall	8.30

The Organ World.

ORGAN RENDERING OF ORCHESTRAL ACCOMPANIMENTS.

III.

In connection with this subject, it was lately pointed out that the player's first business, when called to offer an organic version of orchestral accompaniments, is finding something like organ equivalents for the different typical instrumental effects. To realise something of such a duty, one may imagine being placed at the organ keyboard and engaged in fixing upon the mind the chief combinations likely to produce these typical features of organ orchestration. In the first place, two *pianissimo* string effects should be secured, one for the swell manual as furnished by the soft eight-feet stops, and the other on the choir, or on a two-manual organ on the great, by, say a dulciana alone, or by that stop combined with a stopped diapason when actively-moving or *staccato* notes have to be enunciated. The reason why parallel effects of this type are wanted will be obvious; the swell *pianissimo* is needed when there is a likelihood of solo effects being wanted for, say clarinet or flute stops, as are usually found on the choir or great manuals, and the choir subdued string imitation would enable the performer similarly to be prepared for solo sentences presentable on a swell reed, for instance. The next advance will be attaining some equivalent for strings heard in *piano* medium. Here again the soft eight-feet work of swell and choir are needed, but they require supplementing possibly. Thus, a soft oboe stop on the swell will lend richness to *piano* string effects on that manual, in sustained harmonies, giving a flavour of the bowing sounds, as Mr. James Higgs thoughtfully pointed out when speaking at a College of Organists' meeting some years ago, on the subject of organ arrangements. Then again, in *piano* string passages of considerable activity, or of a piquant character, a soft four feet stop on either swell or choir, as swell principal or harmonic flute, or choir soft flute or *viol d'amore*, will lend great clearness to the harmonies or figures, and may be safely employed without doing violence to any harmonic principle, save when accompanying solo wind instrument effects, in which cases the four feet tone would be detrimental as standing, so to speak, above the pitch of the solo figures in question. Next the stringed mass would find fair organic representation, as in *mezzo piano* or *mezzo forte* tone medium on the great diapason work, either alone or coupled to the swell, with eight feet stops and soft reed. The stringed mass of the orchestra playing in medium tone may be described as the orchestral representation of that grand organic effect, the great diapason work. Increased decision, rapid movement, or pointed phrasing may justify the use of some more or less telling four feet stop, such harmonic brilliancy being distinctly felt in the mass of stringed instruments when engaged in the enunciation of strongly phrased and vigorously bowed sentences.

E. H. TURPIN.

COLLEGE OF ORGANISTS' EXAMINATION.

An exceptionally large number of candidates present themselves for examination during the next two weeks. The arrangements are duly completed, and the diplomas gained will be presented each week at the close of the examination. The presence of that distinguished musician, Dr. Garratt, M.A., of Cambridge, as a distributor of diplomas, will be an interesting event. The diplomas will be distributed on Friday next, July 20th, and on July 27th at the Bloomsbury Hall, Hart Street, at 11.

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THE INFLUENCE OF THE RENAISSANCE ON MUSIC.

III.

In his history of the *renaissance*, Mr. Symonds has happily said* that the discovery of Giotto by Cimabue, may be treated as the parable of the *renaissance*. Cimabue found the shepherd boy, Giotto, not tracing mosaics inside a church, but on the open mountain, trying to draw the portrait of one of his own sheep from the life. What, therefore, we have to look for in music is something akin to this study from Nature, something realistic rather than mystical, something in which ideas are taken from what surrounds man, and is external to him, rather than from what he feels, and is internal.

It appears that, in 1475, Poliziano, the tutor of Leo X. (that Pope who, in that he was artist rather than priest, was so typical of the *renaissance* which he fostered, and who was himself a musician), wrote a drama called "Orfeo," taking for his subject the story which has ever since been a favourite classic for dramatic treatment. This drama was written a century before men had thought of making an attempt at anything deserving to be called by the name of opera, but it has to be mentioned as the first step in a new direction, which was ultimately to land men in the opera. It was a departure from the old sacred plays, it was the treatment of a secular subject on the stage; and it was something more important, it was the treatment of a classical subject. That is, it was the direct product of *renaissance* feeling of the best kind. It was not the mere copying or translation of a classical work, but it was original thought, bearing the impress of classical study, in this respect exactly corresponding with the early architecture of the *renaissance*, in which the architects did not copy the buildings of antiquity, but, having studied those buildings, worked out their own original designs with minds impressed with a feeling for classical details.

And from that date dramas based on classical subjects, and thereby distinctly showing the influence of the *renaissance*, were written from time to time. As soon as these dramas came to be interspersed with incidental music, another step towards the possibility of a musical drama was made. But still there was a very large distance to be travelled. This distance was diminished as the music became more associated with the subject of the drama. But while the music continued to be incidental, it could not be said that the drama was musical drama. The drama in itself was complete without the music, and the incidental airs and choruses were complete in themselves, and did not develop the plot; on the contrary, they so far militated against the drama that the action of the play had to be stopped to admit of the performance of the music, and in turn the music had to cease to allow of the resumption of the play. There was as yet no real combination of the two arts. At last, in 1580, three men of names well known in Florentine history—a Bardi, a Corsi, and a Strózzi—associated themselves together, with the deliberate idea of trying to revive the music used by the Greeks to accompany their dramas, for the purpose of aiding in the dramatic development of the plot. These three amateurs, to whom we owe so much, used to meet in the Palazzo Bardi—that solemn grey building with its silent windows looking northwards down upon the narrow Via dei Bardi, so different from the brilliant stage effects to which the studies of its occupants would give rise.

In classical authors descriptions of the manner in which the music was performed were to be found, descriptions of the instruments were to be found; but what the music exactly was, was not to be found. One thing, however, was ascertained that the music essentially followed the action of the drama, and was used to intensify the meaning of the words. And this was an entirely new idea. With the old Ambrosian tones directions were given as to the inflections to be used at a comma, at a colon, at a full stop, at a note of interrogation; so that careful attention was paid to punctuation. But the same

* "The Fine Arts," p. 191.

reciting notes might be used for prayer or for praise, for words of Easter joy or words of Lenten sadness; and as time went on, and greater development was shown in the music, less attention was bestowed on the words. The men who mixed up the words of *L'homme armé* with the Kyrie, popular songs with the Communion service, must have come to regard the words as little better than inconvenient incumbrances.

At length a play was written by the poet Rinuccini on the classical subject of the story of Eurydice, and a musician who had been associated with these interesting meetings at the Bardi Palace, Peri, set this drama to music—not mere incidental music; the music was intended to follow the words throughout, and to add force to their meaning. Up to that moment, in all musical performances of a class higher than the popular ballad, the reverse had been the case, the words had rather been subsidiary to the music. If it pleased the musician to repeat his motives, the words perforce had to be repeated also; and this, as in all contrapuntal and fugal writing, many times over.

And when we remember that Palestrina, following a not uncommon practice of the day, had set to music the words "Here beginneth the first chapter of the Lamentations of the Prophet Jeremiah," we must admit that the time for a change had arrived. It was in thus studying the meaning of the words that musicians began to learn the lesson of drawing from models what they actually saw. Like Giotto, they began to look at the living sheep instead of at the traditional *inoai*.

Such music as that of the golden age of Palestrina could only be used for the contemplative repetition of abstract thoughts, as of praise or of prayer, but could not possibly be suited to the rapid action of the drama. Thus, Peri's invention was really the invention of what we now know as recitative; but it was really something more than mere recitative. It was more akin to the dramatic declamation of the music of Wagner, but, of course, without the splendid orchestral effects which can be obtained at the present day.

It should be mentioned that this opera is, as I collect, the earliest example of the use of bars for the division of time, at least, in any large work. It is rather strange that this should be associated with *musica parlante*, where we do not expect to find the ready adoption of so rhythmic a device, the real origin of which must probably be looked for in dance music. I think that it tends to show that Peri and his associates had real practical work in hand, and no prejudices, and, therefore, the very practical division of music into bars was a device which found favour in their eyes.

The opera of "Eurydice" was performed in the year 1600, on the occasion of the marriage of Henry IV., of France, to Maria de Medici, and we may say, with Dr. Burney, that "the annals of modern music have hitherto furnished no event so important to the progress of art as the recovery" (and note this word, which is essentially the word *renaissance*) "or invention of recitative or dramatic melody." This Rinuccini himself says, in the dedication of the "Eurydice." His words are: "This noble manner of singing" (that of the ancients) "hath not been revived till now," and Cavaliere who, in the same year, 1600, wrote a sacred drama, or oratorio, speaks of the music as "that of the ancients recovered and revived." An interesting account of this oratorio will be found in Mr. Rockstro's "History of Music," which was published in 1886, and he draws attention to the close connection between the oratorio and opera. Again, Doni, writing a quarter of a century after Cavaliere and Rinuccini, says "We may soon hope to see this kind of music arrive at its ancient splendour." And Valle, writing again later, when the musical drama was fully established (in 1640), says—and his words are very curious—"the modern masters have learned how to use and respect good poetry, in setting which they relinquish all the pedantry of canons, fugues, and other Gothic inventions, and in imitation of the ancient Greeks, aspire at nothing but expression, grace, and propriety."

(To be continued.)

TEMPLE CHURCH.

On Thursday, June 21st, being the bi-centenary of the completion of the purchase of Father Smith's organ by the two honourable Societies of the Temple, Dr. Hopkins, the organist, played the following selection of music:—

Organ Concerto No. 2 (movements).....	Handel.
Largo (1st Pianoforte Concerto)	Beethoven.
Allegretto, "Lobgesang"	Mendelssohn.
Air, "With verdure clad"	Haydn.
Air, "Holsworthy Church Bells"	S. S. Wesley.
Overture for Organ	T. Adams.
Fugue in E flat	Bach.
Variations on "O Sanctissima"	E. T. Chipp.
Terzetto	H. Smart.
Voluntary in D minor	J. Stanley.
Adagio Cantabile	E. J. Hopkins.
Festal March	H. Smart.

The selection, including pieces by celebrated English organists, was rendered with characteristic skill and taste. The vocal numbers were sung by the Temple boys. Dr. Hopkins named the different stops and effects used in his analytical programme. He also contributed the following account of the Temple organ:—

"The oldest inventory of 'Church Goods' in existence, so far as is known, is that which was taken of the property in the Temple Church, London, at the time of the general suppression of the Order of Knight Templars, in 1307. Its title ran thus: 'Goods and Ornaments in the Temple Church, London, Account of Nicholas Pygott, one of the Sheriffs of London, and Nigel Drury, the last sheriff, taken the Xth of January, 1st Edward IInd.' Among the 'Items' included in that document are found, 'In the Great Church, two pairs of organs'; also, 'In the Choir, one book for the Organs.' This very early and hitherto quite unnoticed reference to 'pairs of organs,' is not only extremely interesting from an historical point of view, but is especially so as being a record of the predilection entertained by the Knight Templars of old for the instrument, a taste which was shown to have been inherited to a large extent by their successors exactly two centuries ago to-day, when, after a protracted trial of two organs made and erected in their church by the two most celebrated organ-builders of the time—Bernhard Smith and Renatus Harris—they finally selected that by the former builder, as 'containing the greatest number of rarities and excellencies.'

"The following are, briefly stated, the circumstances which led to two organs being submitted to the Societies from which to make choice:—In September, 1682, the two hon. treasurers gave Father Smith some sort of verbal directions to make an organ for their church. But Renatus Harris, who resided in the neighbourhood—in 'Wyne Office Court, Fleet Street'—made interest with the Societies, who, in February, 1683 (according to the modern mode of calculation), proposed that 'If each of these excellent artists would set up an organ, the Societies would retain that which, in the greatest number of excellencies, deserved the preference.' Smith, thinking that he had already been selected to build the organ, obtained and presented a 'Memorandum' signed by five of the tradesmen employed by the Temple, which set forth that 'W^m Cleare, Surveyor, together with divers other workmenn, did hear S^r Francis Whitens, Knt, and then Treasurer of the Middel Tempell, London, and Sir Thomas Robinson, then also Treasurer of the Inner Temple, both of them being in the Tempell Church together in the month of Septemb^r last, (1682,) give full ordre and directions vnto M^r Bernard Smith, the Kings

* Chaucer, (died 1400)—who, it may be noted, entered his name at the Temple as a Law student—thus wrote, some 80 years later, in *The Cock and the Fox*:—

"His vois was merier than the mery Organ
On mass daies, that in the churches gon."
And in speaking of St. Cecilia, the same poet says:—
"And while that organs maden melodie,
To God alone thus in her heart sang she."

Organ Maker, to make an organ for the Tempell Church, and then also gave ordres to the said Smith to take care of and give directions for the setting up of the Organ Loft in the Tempell Church as the said Smith should judg most convenient, and accordingly the said Smith did give directions how and in what manner the said Organ Loft should be made, and the same was made and set vpp accordingly.' The order of the previous February was not, however, rescinded; but a committee was appointed, composed of Masters of the Benches of the Two Societies, in May, 1683; and in about a twelvemonth, on the 26th of May, 1684, Harris presented a petition to the Benchers of the Inner Temple, stating that his organ was ready for trial, and praying that he might be permitted to set it up in the church on the south side of the Communion Table, which was allowed to be done. Smith's organ was doubtless standing in the recently-constructed west end gallery.

"Dr. Blow and Henry Purcell, whose compositions are still frequently heard and appreciated in the Temple Church, performed on Father Smith's organ and displayed its excellence on appointed days; and until the other was heard everyone believed that this must be chosen. Harris employed M. Baptiste Draghi, organist to Queen Catherine, at Somerset House, to touch his organ, which brought it into favour; and thus the two rival organ-builders continued vieing with each other for near a twelvemonth.

"At length, Harris challenged Father Smith to make additional reed-stops within a given time. There were the vox-humana, cremorne, and double bassoon, and some others, which were new to English ears, and gave great delight to the crowds who attended the trials. During the contention a lack of forbearance and lovingkindness was certainly manifested, for in the night preceding the last trial of the reed-stops the friends of Harris cut the bellows of Smith's organ in such a manner that, when the time came for playing upon it, no wind could be conveyed into the wind-chest. The contest continued until about the end of 1687 or the beginning of 1688, by which time the two competitors, to use the quaint language of the Hon. Roger North, 'were but just not ruined.'

(To be continued.)

THE SIR JOHN STAINER DINNER.

This interesting event will be an almost unique expression of regard and kindly appreciation, won by the eminent musician in whose honour the celebration is given, as a man and as an artist. As readers will remember, the dinner takes place under the presidency of Lord Herschell, on Tuesday next, the 17th, at the Hotel Métropole, at 7.30. Friends anxious to be present who are not yet provided with tickets, should apply at the College of Organists, or at 1, Berners Street, at once. The tickets are 25s. each. As a matter of current musical history, and as evidence of wide-spread sympathy, in which the great institutions, the Royal College of Music, the Royal Academy of Music, the College of Organists, and the Guildhall School of Music, are strongly represented, the following completed list of the committee is appended:—The Duke of Abercorn, Right Hon. A. J. Balfour, M.P., J. Barnby, J. F. Barnett, W. A. Barrett, Mus. Bac., J. C. Bridge, M.A., Mus. Doc., J. F. Bridge, Mus. Doc., Right Hon. Lord Charles Bruce, Earl Cadogan, A. Chappell, T. Chappell, Right Hon. Lord Coleridge, A. Coleridge, Col. the Hon. W. J. Colville, J. M. Crament, Mus. Bac., W. H. Cummings, Vice-Admiral C. T. Curme, W. G. Cusins, Rev. Canon Duckworth, Right Hon. Lord Bishop of Durham, J. Ella, A. J. Eyre, W. B. Gilbert, Mus. Doc., Eaton Fanning, Henry Gadsby, C. Gardner, Right Hon. W. E. Gladstone, M.P., W. H. Gladstone, M.P., Otto Goldschmidt, Rev. Canon Gregory, Sir George Grove, D.C.L., E. K. Hall, E. Hamilton, Right Hon. Lord Herschell, H. Weist Hill, Rev. Canon Scott Holland, R. R. Holmes, W. S. Hoyte, C. S. Jekyll, Rev. Flood Jones, C. Warwick Jordan, Mus. Doc., Earl of Lathom, Henry Leslie, Rev. Canon Liddon, Alfred Littleton, B. H. Lloyd, M.A., Mus. Bac., Edward Lloyd, Right Rev. Lord Bishop of London,

Heathcote Long, Hon. Spencer Littleton, A. C. Mackenzie, Mus. Doc., W. M'Naught, Col. V. D. Majendie, August Manns, G. C. Martin, Mus. Doc., Dr. J. I. Menzies, Lt.-Col. E. Milman, Rev. W. H. Milman, Major W. Vaughan Morgan, Buxton Norris, Charles Morley, Rt. Hon. A. J. Mundella, M.P., Holman Murray, J. Murray, jun., Walter Parratt, Mus. Bac., Herbert Parry, M.A., Mus. Doc., E. Pauer, Very Rev. Dean of St. Paul's, Frank Pannall, C. W. Perkins, Rev. Dr. Rogers, Carl Rosa, Rev. W. Russell, W. de Manby Sergison, Rev. Canon Shuttleworth, Rt. Hon. W. H. Smith, M.P., T. L. Southgate, Rev. W. Stainer, C. Villiers Stanford, Mus. Doc., C. Steggall, Mus. Doc., C. E. Stephens, J. E. Street, Sir Arthur Sullivan, Mus. Doc., Franklin Taylor, James Taylor, Mus. Bac., Lord Thring, Rev. Dr. Troutbeck, E. Tuckwell, E. H. Turpin, A. Visetti, Fred Walker, W. Welch, M. E. Wesley, Very Rev. Dean of Westminster, Duke of Westminster, F. Meadows White, Q.C., C. Stuart-Wortley, M.P.

Chairman of Executive Committee—Lord Charles Bruce.
Hon. Treasurer—Alfred Littleton.
Hon. Sec.—E. H. Turpin.

Correspondence.

THE DIRECTORSHIP OF CATHEDRAL MUSIC.

To the Editor of THE ORGAN WORLD.

Sir,—From the letter of "A Cathedral Organist" in THE ORGAN WORLD for June 30th, it would seem that I have not stated what I desired to say on the subject of "The Directorship of the Music in Cathedrals," &c., with the clearness I had hoped to have done. With your kind permission, therefore, I will now endeavour to put the matter more explicitly.

In olden time, and according to the ancient Statutes, the Precentor was the supreme director of the music, to whose opinion, guided as it was by superior knowledge, all the members of the musical staff were expected to, and doubtless under such circumstances did, submit. His *competency* to exercise that directorship was therefore secured; and at the time that the Statutes were framed it was a *reality*. As the Statutes were originally drawn up, so they now remain; and it is beyond doubt, therefore, that if the knowledge of precentors could be so enormously raised that they could once again come to the front by merit—not by Statute—no valid case could be made out for the suspension of that officer, and the greater recognition of the accomplished organist in his stead. That is the point I appear to have failed to make clear in my previous letter.

But is it probable that so great a reform *can* be effected? I agree with "A Cathedral Organist" in thinking *not*.

The musical staff of a cathedral, parish church or college chapel, consists of the organist, the lay clerks, the choristers, and over them all, the precentor. But, save by statute, where does the latter usually stand among that number for comparative musical knowledge? Among the present race of precentors, how many are there whose knowledge of the use of the organ approaches that of the organist; or who is as intimately acquainted with the alto and tenor clefs as the lay clerks, or whose power of reading new music at first sight is equal to that of the leading choir boys, or who can compose twenty bars of decent modern "prick song," or who can even analyse such a piece in an intelligent manner to the organist or choir? With a "*chief musician*" exhibiting such short-comings, "continual friction" of course results. An example of a duly qualified precentor is found at Hereford, where the appointment is held by the gentleman who also worthily occupies the chair of the Professor of Music in the University of Oxford. That esteemed gentleman, in years gone by, went through the fag and toil of qualifying himself for such a post, and he is, therefore, able to appreciate the requirements of his talented organist; hence we hear nothing about "friction" at Hereford. Indeed it would almost seem that, in many instances, the extent of the precentor's knowledge and acquirements for that office may be accurately gauged by the amount of kindness and consideration he exhibits towards his organist, and *vice versa*.

At the sister university of Cambridge, a gentleman fills the chair of Professor of Music, whose qualifications are fully on a

par with those which were exhibited by the Precentor of Hereford, at the same age, according to report; and whose fame is recognised not only throughout Great Britain, but also all over Germany. That gentleman's love for the organ, and interest for English Church Music, induces him to retain his appointment as "Organist of Trinity," in which college, however, there still exists, "ancient Statutes," and someone with "inscrutable ways," who, moreover, urges them. It would, perhaps, be inquisitive to inquire whether that person, after the manner of the old lady in the old legend, was some hundreds of years ago sent off into a deep sleep in one of the little mysterious college rooms up a dark staircase, from which slumber he has only just awakened, and much wishes, that music should be as it was when he dozed off! But it is a question well worthy of consideration whether this matter of relying upon the authority given by out-of-date statutes is not running a risk of passing from the solemnly pompous stage into the slightly ridiculous.—Faithfully yours, J. K.

RECITAL NEWS.

ST. AGNES, CORNWALL.—Organ Recital given by Mr. W. John Reynolds, Mus. Bac., London, in the Wesleyan Chapel:—"Heaven and Earth Display" (Athalie), Mendelssohn; Invocation in B flat, Guilman; Prelude and Fugue in C minor, Bach; Grand March in E flat minor, Schubert; a Jubilant March, Stainer: "The Lost Chord," Sullivan; Triumphant March (Naaman), Costa. The choir sang two anthems, "Ye shall dwell in the land," by Sir John Stainer, and "O Lord how manifold are Thy works," by Barnby.

GLASGOW.—Organ recitals have been given lately by Mr. J. E. R. Senior, Mus. Bac., F.C.O., on the grand organ built by J. W. Walker and Sons, London. The following is a specimen programme:—"Pastorale in F Kullak; Romanza in E flat, Haydn; Fugue, D minor, Bach; "The Holy Night at Bethlehem," Lassen; Andante, E flat, Weber; Festal March, Elvey.

ST. ANDREW, UNDERSHAFT.—On Thursday evening, June 28th, a special Jubilee Coronation festival service, consisting of sacred, vocal, organ, and orchestral music, was given by the Choir of St. Andrew and the Church Orchestral Society. Organist, Mr. W. J. Winter, assistant organist to Dr. J. F. Bridge at the Abbey; conductor, Mr. W. M. Wait, organist and choirmaster of St. Andrew Undershaft. There was a well-filled church, and the offertory was in aid of recent improvements made in the organ.

DULWICH COLLEGE.—At a special afternoon service on July 1st, the following selection of music was played by Mr. W. H. Stocks, the organist of the chapel, assisted by Mr. A. Dolmetsch, Mr. F. Winterbottom, and the members of the Dulwich String Orchestra. Concerto in B flat (No. 2) for organ and orchestra (Handel); A tempo ordinario, Allegro, Adagio, Allegro ma non presto; Adagio for violoncello and organ (Bargiel); Fugue in E flat for organ solo (Bach); "The Seven Last Words of our Saviour," for orchestration (Haydn); introduction, sonata I; "Vision de Jeanne d'Arc," for violin and organ (Gounod); Fugue for orchestra and organ, from the first grand concerto (Corelli).

LEAMINGTON COLLEGE.—Organ recitals were given in the College Hall and Chapel on June 29th and July 1st inst., when the following pieces were played by the organist and choirmaster, O. O. Brooksbank, F.C.O.: Friday, June 29th, 1888: Introduction und Doppelfuge (Merkel); Allegretto (L. mmens); Gavotte (Bach); March (Handel); Andante con moto (Guilmant); Serenade (Helle); Festal March (Elvey). Sunday evening, July 1st: March in "Eli" (Costa); Andante with variations (Haydn).

BALHAM, S.W.—Programme of recital given by Mr. H. W. Weston, F.C.O., at the Parish Church, on July 1st (Dedication Festival):—"Alla Marcia in E flat (Meyerbeer); Ave Maria (Ad. Henselt); Larghetto in G, from 2nd Symphony (Haydn); Pastoral Introduction to Joan d'Arc (C. Gounod); Overture, "Ruy Blas" (Mendelssohn).

PARISH CHURCH, WANDSWORTH.—At the dedication of the new organ, on the 23rd June, a recital was given by Mr. Henry W. Weston, F.C.O. The programme included: Grand Organ Concerto in D minor and major (Handel); Allegretto in B minor (Alex. Guilmant); Tempo di Minuetto in F major (H. W. Weston); Pastoral Introduction in G major (C. Gounod); Introduction, Theme, Variations, and Finale in A. A. Heise).

ST. BARNABAS (KENTISH TOWN).—On Saturday, June 30th, the programme was as follows:—Festive March in D (H. Smart); Allegretto Pastorale (C. Warwick Jordan); Grand Chœur in A (Salomé); Song, "With verdure clad" (Haydn); Grand Prelude and Fugue in A minor (Bach); Pastorale (Kullak); Processional March (H. Easun); Song; Communion in E flat (Batiste); Fantasia alla Marcia (Bennett). Mr. Henry Easun (organist St. Thomas's Square Chapel, Hackney) was the organist. Vocalist—Miss Bush.

ST. BARNABAS, HOMERTON.—A service of sacred music was excellently given by a local Choral Society, on July 4th. The soloists

were: Miss Florence Monk, Miss Eva M. Edell, Mr. B. T. Bartrum, M.A. The music was as follows:—"Overture in C" (Merkel); "Ave verum" (Mozart); Mr. B. T. Bartrum; "Angels ever bright and fair," "Theodora" (Handel), Miss Edell; "Gloria," from 12th Mass (Mozart); "Children, pray this love to cherish" (Spohr), Miss Edell and Mr. Bartrum; and Miller's "Song of Victory," Miss F. Monk singing the solos with artistic effect. Conductor, Mr. Edwin Farthing; organist, Mr. Harold B. Osmond, A.C.O.

LYCETT MEMORIAL WESLEYAN CHAPEL, MILE END ROAD, E.—The programme of an organ recital recently given by Mr. W. John Reynolds, B.Mus. (London), in connection with the erection of an organ (built by Gray and Davison; rebuilt by Kirkland), included:—"Fugue in E flat (St. Ann), Bach; Movement in E flat (from the "Cambridge Installation Ode"), Sterndale Bennett; Andante Cantabile, Th. Salome; War March of the Priests ("Athalie"), Mendelssohn; Elevation in A flat, Guilmant; Offertoire in F major, Wely; and Grand March in B minor, Schubert.

On the 27th ult., Mr. E. H. Lemare gave a recital after an evening festival service held at St. John's, Brownswood Park, N. The programme included:—"Air with variations and Cantilene Pastorale, Guilmant; Fantasia on a German hymn, Lemare; Chorus of Angels, Scotson Clark; Finale, Lemmens; and the Bridal Music "Lohengrin," Wagner.

The fourth annual choir festival of the parish churches of the Ards district, diocese of Down, Ireland, was held on the 14th ult., in Portaferry Church, when ten parochial choirs, representing 170 voices, were present. The Rev. W. F. Hogan, rector of All Saints, Eglantine, presided at the organ.

Notes.

The following old story is going the round of the musical papers, it seems:—While hunting in the neighbourhood of Gotha in the year 1843, the first Emperor of Germany, then Prince William, visited the organ factory at Paulinzelle. After explaining the construction of an organ, the proprietor seated himself to play a piece for the guest, whom he did not know. Finding the Prince an attentive auditor, he asked if he could perform upon the instrument. "A little," he answered, taking his place, soon surprising the organ-builder with his selections, ending with the popular melody, "Heil Dir im Sieger-Kranz." "Excellent!" cried the organ-maker at its finish; "your talent is great. I can recommend you to a position as organist!" "That," answered the Prince, you must give to one more worthy, since I already have a position which I cannot well resign." "May I ask with whom I have the honour of speaking?" continued the manufacturer. "I am William, Prince of Prussia." "Ah! your Royal Highness, what a pity! The profession loses a talented performer." "Yes, my dear master," added the Prince, giving his hand in farewell, "but God divides talent and position according to His wisdom, and perhaps I shall yet make something out of my own profession."

Colonel Paley, of Cantley Hall, Doncaster, has generously offered to present Canon Fleming with an organ for the new Church of St. Philip, Buckingham Palace Road, at a cost of eleven hundred pounds.

The Mass and Te Deum which Gounod directed at Rheims the other Sunday will be given in the autumn at the Church of St. Eustache in Paris. Upon this occasion there will be a chorus of at least five hundred voices, and the Te Deum will be accompanied by twenty harps.

On a recent Sunday morning Herr Meyer Lutz, who has rendered long and distinguished services in his capacity as organist (for 40 years) to St. George's Catholic Cathedral, Southwark, was the recipient of a pleasant surprise in the shape of a testimonial and a silver-mounted baton, the gift of the choir boys. The little fellows had kept their secret well, and when a youth of some nine summers stepped forward, after the service had concluded, to read the testimonial, the composer and conductor thought that the boy had come to have his voice tried. It was a happy thought on the part of the boys to offer to Herr Meyer Lutz some small mark of the respect and esteem in which they held him. In a few words Herr Meyer Lutz thanked the choristers for the kindly feeling which had prompted them to make the presentation, and assured them of the interest he took in their welfare.

COLLEGE OF ORGANISTS' CALENDAR.

July 14th, Council Meeting at 8. July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; at the Bloomsbury Hall; July 20th, Council Meeting at 10.30; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution; and July 27th, Council Meeting at 10.30. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, JULY 14, 1888.

HEARING ON PAPER.

Most young musicians aspiring to become composers experience a rude shock to their ardour when confronted at the very outset of their studies with what, in some cases, proves to be a life-long obstacle to the free and satisfactory exercise of whatever powers of musical productiveness they may happen to possess; that difficulty arising from the absolute necessity of so educating the eye that it shall in time be able to act as a sort of intermediary between the organ of hearing and the musical sounds which form the subject matter of their art. "Hearing on paper" is manifestly quite an artificial process. With some individuals its acquirement seems next door to an impossibility, while in few cases has the power been arrived at without much assiduous practice and hard work. Even when the mind has become fairly habituated to the association of written signs with their corresponding sounds, the battle is found to have been only half won after all. If the mental impression, as often happens, is not sufficiently vivid; if the sounds thus raised are but the ghost of sounds, thin and colourless, the attempted composition is sure to be colourless too. One way of evading the trouble will, as a matter of course, occur to every beginner. "Why not," he is almost sure to ask, "endeavour to realise immediately any musical thought that occurs by playing it first upon some keyed instrument such as the piano, and then when all is clear commit it to paper?" A plausible notion, but nevertheless, with some exceptions, to which we shall presently advert, a delusion. Extempore playing and sustained serious compositions, though one may often serve as a stimulus and help to the other, are widely different things, and these are good reasons why a judicious teacher will urge upon his pupil the desirableness of endeavouring from the first to think and express his thoughts without having recourse to the piano. Free scope of this imagination is sure otherwise to be impeded by one of two causes, either, that is, by the limited nature of the musical effects properly belonging to the instrument itself, or, secondly, by difficulties of a purely technical and mechanical kind. Rare, indeed, are the cases where the composer is also a *virtuoso* gifted with so consummate a mastery over the resources of his instrument that brain and fingers are in complete accord, so that ideas passing through the one become instantaneously transmitted and rendered by the other. In proportion as this is not the case will the fancy, cramped and hampered by executive exigencies, be apt to run in grooves and to depend upon such passages as unconsciously acquired habit have made specially familiar and easy to the player. The ideal composer, then, is one who is able to realise the whole domain of sound without extraneous aid, who plays upon the ruled staff on musical paper precisely as a performer plays upon his instrument; to whose mind's ear, in short, every dot he sets down not so much represents as is a vivid, clearly defined sound. Similarly, when writing for the orchestra, the *timbre* and individual peculiarity of every separate instrument, as well as the general effect of every combination, will for him possess a distinct objective reality.

All this, no doubt is presupposing a very high degree of musical culture; and the number of those who thus enjoy perfect command over the course, arrangement, and development of their ideas may be said to be just the number of composers belonging to the very foremost rank. How, then, is this happy independence to be acquired, or even approximated, in the case of ordinary mortals? Young composers may be recommended that in the course of contrapuntal study, laid down by past masters of

the science—a study which, as a means of preliminary discipline, will never, it may be safely said, become obsolete, whatever relaxation of its rules may be tolerated in the modern freer style—they have ready to hand exercises for familiarising both eye and ear, first with the simplest combinations, and in due time, by progressive steps, with the most complex. By means of these exercises they will be enabled to attain, within the limits of their natural endowments, the desired mastery over what may be called the composer's stock-in-trade, provided always they resolutely eschew the aid of the piano while writing. The question is worth considering by teachers, how long it is desirable to limit their pupils' work to the artificial restrictions of the diatonic style. For there is always a fear that, after learning to shudder at the infringement of rules, which, in a later stage are to be no rules, the ear may be permanently mistrained to the slavish observance of a narrow and obsolete code. In what has been said there is, of course, no desire to underrate the value of the piano at certain moments and under certain conditions, both to students and to ripe composers. The ways of the latter, when at work, seem to differ in one respect. From all we can learn, it may be presumed that Mozart heard music first in the mind, and then committed it to paper. Beethoven, on the other hand, judging from the number of rough notes he used to jot down at odd intervals—as evidenced for example in the well-known elaborate "Sketches," edited by Nottebohm—may be called a composer of musico-literary habit, accustomed to think on paper. In the case of both, as indeed of most great composers, the piano was their cherished companion, and the source of some of their happiest inspirations; but the breadth of effect and freedom of treatment by which their productions were distinguished were the result of work done independently of the piano, and could never have been achieved had they not also possessed, in a pre-eminent degree, the faculty of "hearing on paper."

ROYAL ITALIAN OPERA.

Two at least amongst the operatic performances of the past week call for more than passing notice. In a season that has by no means been lacking in features of considerable and even permanent interest, the presentations of Rossini's "Guglielmo Tell" and "Carmen," are likely to be conspicuously remembered. Comparative mythologists may discover, if they choose, that there was no such hero as William Tell, and that the stirring tales which enshrine his memory are purely fictitious. The musical public cares for none of these things. It is a favourite paradox of Mr. Ruskin's, that an artist should not be an antiquarian, and that it suffices, for the purpose of his art, that he shall have understood the spirit of the time with which he deals, and that his representation be faithful to that spirit, although his external details may be full of anachronisms. Similarly it matters little that the object of a national enthusiasm may never have existed outside the historian's brain; a tale of patriotism, of chivalric unselfishness, is not a whit the less powerful that it is fictitious. "Let them rave," says the musician of the philosopher who wrangles round the empty grave, and he cares as much as ever for the dramatic numbers of Rossini's opera. Well rendered as that opera has been, in times past, the performance last week was equal, if not superior, to the best of its predecessors. The reasons for this are obvious. Both in libretto and music, the most interesting parts fall to the lot of the male singers, and it is in these that Mr. Harris's company is strongest. Again, Rossini has dealt well with the chorus, giving it some magnificent opportunities, as indeed was inevitable from the nature of the whole story; and Mr. Harris's chorus is certainly admirable. Its members not only look well, and sing better, but they one and all take intelligent interest in the works they perform, and become essential parts of the picture. It might therefore have been anticipated that the performance in question would be as good as it proved to be. M. Prevost, M. Edouard de Reszke, and M. Lassalle, who were entrusted with the leading parts, were especially admirable. Seldom has the part of Tell been played with more dramatic intensity, or sung with greater

artistic skill, than it was by M. Lassalle. "Almost identical praise is deserved by M. Edouard de Reszke, who gave an equally forcible reading of the part of Walter, while these two artists, in conjunction with M. Prevost, gave a striking rendering of the trio, "La gloria infiamme." Miss Macintyre was the Mathilde of the evening, and although the part was by no means so well adapted to her as some of those in which she has previously appeared, she was, on the whole, fairly successful, giving the air "Selva opaca" in a very effective way. The parts of Melcthal and Edwiga were taken by Signor Novara and Mdle. Lablache respectively, in a sufficiently satisfactory way, and the performance of the orchestra, under Signor Mancinelli, was excellent.

We have spoken of Saturday's performance of "Carmen" also as one of considerable interest. "Carmen" is always attractive, by reason of its intrinsic beauty, but on the occasion of which we speak additional interest attached, as a young American Singer, Mdle. Zélie de Lussan by name, was announced to appear in the chief part. Favourable accounts had reached England of the lady's ability, but so suspicious is a musical critic of new prime donne whose advent is heralded by preliminary advertisements, that few were prepared for the pleasant surprise which awaited those who witnessed Mdle. de Lussan's *début*. Not the least pleasant part of that surprise was the striking likeness which exists between the *débutante* and Mdme. Patti, and which apparently so astonished the audience at first that most people forgot to listen, and simply looked. The likeness is, indeed, remarkable and suggested some kind of relationship, which does not, however, exist. Mdle. de Lussan is, like the great prima donna, the product of mingled types, being the American-bred daughter of a French father and a Spanish mother. Perhaps to this mixture of races is due also the strong individuality which the young lady brings to bear on the interpretation of such a part as Carmen. She is much more than the pretty and passionate Southern represented by most of the many artists who have essayed the part. Mdle. de Lussan's conception is altogether a more powerful and dominating one than usual. She is seductive and graceful, but there is added a touch of *diablerie* and imperiousness, which make her a more than commonly striking Carmen. Beyond these qualities as an actress, Mdle. de Lussan is a vocalist of no mean order. Her voice is a sympathetic mezzo-soprano of agreeable quality and fairly good compass, although it is at present scarcely powerful enough to fill so vast a theatre as Covent Garden. Altogether, Mr. Harris is to be congratulated on his latest acquisition, who will not be forgotten as a mere bird of passage, but to whose reappearance amateurs will look forward with considerable interest.

ROYAL COLLEGE OF MUSIC.

The performance, yesterday, by the students of the Royal College, of Nicolai's opera, "The Merry Wives of Windsor," could hardly have come at a more opportune moment than this, when the musical world is agitating itself concerning the need for operatic training colleges in England. The College of Music has been pre-eminent in the matter, having always afforded facilities for instruction to those of its pupils who gave evidence of operatic ability. The wisdom of this course has been shown by the performances which have from time to time been given, the last taking place, as we have said, on Wednesday. A more suitable work could hardly have been found, for though the character of Falstaff himself is one which demands more experience and strength of grasp than can be reasonably expected from novices, on the whole the work has that grace and lightness which are necessary to a performance of the kind. The principal parts were taken on the present occasion by singers who, one and all, gave distinct evidence of capacity, which, in many cases, is already developed to a marked degree. The young ladies who played the parts of Mrs. Ford, Mrs. Page, and Anne were Miss Annie Roberts, Miss Emily Squire, and Miss Maggie Davies respectively, and were very satisfactory; Miss Roberts especially singing with a great deal of feeling, while her acting in the scene with her jealous husband was the most promising and artistic thing in the whole performance. The principal male parts were taken by Mr. L. M. Kilby, who

enacted the rôle of Fenton in a sufficiently pleasant way by Mr. W. C. Millward, Mr. A. C. Peach, Mr. Adams-Owen, and Mr. Daniel Price. Mr. Millward attacked the part of Falstaff with a degree of success, which augurs well for his future. Mr. Daniel Price, who has previously given distinct evidence of capacity both as singer and actor, gave a very forcible reading of the part of Mr. Ford, a remark which may also be applied to Mr. Adams-Owen as Page. Dr. C. V. Stanford conducted, and the orchestra deserve high credit for the accuracy and style of their performance, qualities which were especially noticeable in the overture. The ballet in the last act was danced by children trained by Madame Katti Lanner, and was a very charming performance. All this goes to prove with what admirable thoroughness Sir George Grove and his professors have set themselves to the task of instruction, and with what aptitude and industry the students of the Royal College have set themselves to learn.

Concerts.

RICHTER CONCERTS.

The last Richter Concert was given on Monday, when the strikingly interesting series was brought to a fitting termination by an admirable performance of Beethoven's great Mass in D. The vocal solo parts were taken by Miss Anna Williams, Miss Lena Little, Mr. Edward Lloyd, and Mr. Henschel, who one and all did excellently, Mr. Lloyd especially being in fine voice. It is late in the day to speak in detail of the colossal work itself, and it need only be recorded that under Dr. Richter's guidance, the orchestra and chorus attacked their task with the greatest courage, and a fair share of success. Certainly the orchestra deserved the highest honour, playing throughout as only Dr. Richter's orchestra can. The chorus, though better than formerly, was still a little rough in places; but a perfect rendering of such a work could not be expected. It is to the credit of all the performers that they attempted so bravely, and achieved so much. At the close of the concert, Dr. Richter was recalled again and again by the crowded and rightly enthusiastic audience.

MR. WILHELM GANZ.

The handsome drawing-rooms of Dudley House, whose owners have always figured so honourably as discriminating and generous patrons in the world of art, were the scene, last week, of Mr. Wilhelm Ganz's annual concert, when a number of distinguished artists and amateurs came together to do honour to the accomplished concert-giver, the first-named by their performances, and the second by their presence and applause. A concert less interesting could hardly, in the face of such weather as prevailed have drawn together such an audience as actually assembled, although to the attractions of Mr. Ganz's own performances was added the prospect of hearing such artists as Mdme. Nordica, Mdme. Patey, Miss Georgina Ganz, Signor Runcio, and Mr. Herbert Thorndike, with Herr Waldemar Meyer and Signor Bottesini to give soli, the one on the violin, the other on the contra bass. To give Mr. Ganz the position to which he is entitled, let us mention that he played Mendelssohn's Pianoforte Concerto in D minor, with a quintet accompaniment, in a singularly artistic way, that he joined Herr Meyer in the "Andante con Variazione" from Beethoven's "Kreutzer" Sonata, and MM. Meyer, Grossheim, Libotton, and Bottesini in Hummel's Quintet in E flat minor, op. 87. Mdme. Patey sang Schubert's "Who is Sylvia?" in her finest style and Mdme. Nordica's sweet voice was heard in Delibe's "Chanson Espagnole," "Nous venions de voir le taureau," of which she gave a magnificent rendering; Miss Ganz the "Deh Vieni" from "Figaro," the "Invocation" from Gounod's "Polyeucte," and Kjerulf's "Last Night," in all of which her cultured style and genuine artistic feeling were excellently shown. The remainder of the artists concerned did not less well, and all shared in the honours of a most interesting afternoon.

LADY FOLKESTONE'S CONCERT.

Were it only on account of its object, the concert given by the Viscountess Folkestone at St. James's Hall, on Thursday evening, in aid of the fund for distressed Irish ladies is deserving of brief notice. The stringed orchestra conducted by that lady has done much good work in the cause of charity, and we had occasion some time ago to mention a performance given at the People's Palace, and listened to by an audience which, no doubt, felt the refining influence of art practised so zealously and purely for art's sake. We have more than once pointed out that in thus spreading a taste for better things among all classes, high and low, the true task of the amateurs in music must be discovered. Last night's performance tended to show that the young ladies, who play upon all manner of stringed instruments, from the bright violin to the grave double bass, under the Viscountess Folkestone's able and zealous direction, look upon their duty in a serious light, and we are able to bear witness to considerable improvement in the matter of intonation and of attack since we last heard this orchestra. Neither should the chorus be forgotten, which contains some fresh and agreeable voices and sings in both tune and time. Among specially successful efforts we may mention the accompaniment by the band of Handel's organ concerto No. 2 in B flat, the solo part of which was performed in a masterly manner by Dr. Bridge, organist of Westminster Abbey; also Wagner's "Feuillet d'Album" for piano, arranged for strings and phrased with remarkable neatness on this occasion. The soloists who took part in the concert materially contributed to the enjoyment of the very large and distinguished audience which filled St. James's Hall almost to the last seat. Mr. Henschel sang Schumann's "Die beiden Grenadiere," winding up with the inspiring strains of the "Marseillaise," with his accustomed vigour. Mdme. Karin Lindstén gave two Swedish folksongs as one to the manner born, and Herr Robert Kaufmann, the German tenor, produced his voice in a more satisfactory manner than some German tenors are wont to do. But the most successful performance of the evening was Gounod's "Noël," in which the soprano solo was sung to perfection by Madame Valleria, the chorus and orchestra assisting in a manner well worthy of the artist with whom they were associated. Mdme. Valleria also gave Lady Folkestone's "The angel's garden," to the evident delight of the audience, which encored the song. The composer accompanied on the piano, and the harp obligato part was tastefully played by Mr. John Thomas.—*The Times*.

MISCELLANEOUS.

M. Alfred Napoleon, the French pianist, gave a concert at Steinway Hall, last Friday afternoon. The programme included a Prelude and Fugue by Bach, the first movement of Beethoven's Sonata, op. 111, the Sonata Appassionata, four familiar pieces by Chopin, some original compositions, and Schumann's Pianoforte Quintet, in which the strings were in the hands of MM. Sons, J. Koopman, Starr, and Maurice Koopman. M. Sons (violinist), also was heard in Vieuxtemps's somewhat hackneyed Ballade and Polonaise. M. Napoleon is a finished pianist, and in the Bach and Beethoven numbers he was heard to considerable advantage; but he is by no means an ideal Chopin player, being at once too showy and too formal in both execution and expression. His own compositions are not of any special interest, though they are neatly and unaffectedly written. Like most pianists of the French school, M. Napoleon proved, in the quintet, that he is an able leader. The concert was attended by an enthusiastic, though not numerous audience, in which the French element predominated.

Mr. Ralph Stuart, a very young pianist, though not a prodigy, made his first appeal to public sympathy at Princes' Hall, last Saturday afternoon, in a programme selected entirely from the works of Chopin. The young artist, who is still studying under Mr. Emil Bach, made a distinctly favourable impression, and when he has overcome the nervousness which, especially in the earlier numbers, prevented him from doing himself justice, he will undoubtedly be found to possess many valuable qualities. It is questionable whether the choice of Chopin's music exclusively was a wise one; for a composer

requiring such subtle and intangible barriers between graceful freedom and grotesque exaggeration is hardly safe in the hands of extreme youth and inexperience; so, as might have been anticipated, some of the liberties taken with the time (e.g., the trio, in D flat, of the valse in A flat) were not happy in effect. But such little errors of judgment weigh little against the general intelligence of his readings and the correctness of his execution. A useful and successful career should follow his promising first appearance.

Mdlle. Bartkowska gave a concert at the Steinway Hall on Monday afternoon last, which was scarcely so well attended as it deserved to be. The lady herself has a voice of agreeable quality and good compass, which she used with considerable skill and taste. She elected to be heard in such familiar pieces as the great air from Der Freischütz, Bishop's "Tell me, my heart," and Gounod's Serenade, to which latter piece the obbligate was played by Mr. R. Blagrove on the concertina with great taste. Mdlle. Bartkowska also joined Mdme. Enriquez in a well-rendered performance of the duet from Boito's "Mefistofele," and in all of these achieved much success. A most interesting feature of the concert was the singing of Mdlle. Otta Brönnum, of whose concert last week we were enabled to speak so warmly. On the present occasion Mdlle. Brönnum sang in a way which amply justified the expectations then formed. She contributed most artistic and expressive renderings of Grieg's "Solveig's song," and Kjerulf's "Last night." Encored in these, she gave Sullivan's "My dearest heart," which served admirably to exhibit the best qualities of her voice, and in especial sang the English words with a clearness and intelligence which might well serve as example to many English artists. Mdlle. Bartkowska was also assisted by Mdme. Enriquez, Miss Edith Green, Mr. Albert, and Mr. Blagrove, who all won recognition for their efforts.

The Chevalier Palmieri's concert was given at the Marlborough Rooms, on Saturday last, when some novelties were performed. A violin solo, "Zegluner's Traum," by Samuelli, dedicated to, and played by, Signor Erba, was commonplace, but a MS. "Theme and variations," in D major, from the pen of, and played by, the concert-giver, was remarkably brilliant, tuneful, and effective, and was so well played that the Chevalier had to acknowledge a recall from a large and fashionable, but not very demonstrative audience. Another of his piano solos, a Scherzo in B minor, proved also above the average of such compositions. Signori Bonetti, De Monaco, and F. Runcio (the latter of whom sang "Deserto in terra," from Donizetti's "Don Sebastiano" excellently), and Mdles. Delephine Le Brun, and Rosina Isidor (who were heard to great advantage in "Ouvre tes yeux bleus," by Massenet, and Maggi's "At Last" respectively) assisted. Especial mention must be made of the duet "Una Voce," admirably sung by Signor Bonetti, and Mdlle. Rosina Isidor, and of the artistic accompaniments of Signor Bisaccia.

Mr. Charles Wade's annual concert was given at Princes' Hall, on Tuesday last, before a large, but not crowded audience. It is hardly necessary to say that a most acceptable programme was offered, Mr. Wade, himself singing in his usual artistic and effective style Coleridge's "Farewell," A. Wellesley Batson's "The Heavenly Promise," Mendelssohn's "In the Piazzetta," and Blumenthal's "Evening Song," and joining Miss Hilda Wilson in M. V. White's "It is na Jean." Miss Wilson was also heard to advantage in "A Pine-tree standeth lonely," by Thouless, and Kjerulf's "Love Voices." Miss Bertha Moore's pretty voice was well suited with Hope Temple's "There are none like to thee," and she was also most successful in "My mother bids me bind my hair," and Harriet Young's "Lullaby." Mons. Hollman played with considerable ability and excellence of tone some 'cello solos, an Andante from his first concerto, and a Mazurka, also from his own pen, displaying his powers in an admirable manner. Mr. C. Hopkins Ould was the principal accompanist.

The concert given by the well-known pianist, Signor Carlo Ducci, at the residence of Mr. Mortlock, Sloane Street, presented unusually attractive features both in the selection

of the artists and the pieces concerned, the latter presenting a happy mixture of the classical and *ad captandum* styles. Amongst the vocalists special effects were made by Mdlle. Jane Devigne's exquisite delivery, with rare distinctness of enunciation, of airs by Bemberg and Bizet, and by Mdme. Schluter's rendering of an effective song, "Beyond the shadows," by the concert-giver. Miss Louise Tempier was duly piquant in Ingraham's "Courtship"; Miss Lillie P. Berg made a successful *début* with "To Sevilla," by the too-much-neglected song-writer, Dessaner; and Signor Pasini showed much feeling in "Lina," by San Fiorenzo. The instrumentalists included the great contrabasso *virtuoso*, Signor Bottesini, with three of his charmingly-written soli; the violoncellist, M. Hollman, with two of his elegant morceaux; Signor Gomez distinguished himself on the clarinet in Weber's beautiful adagio, and the *beneficiaire* who gave for his soli a brilliant execution of a "Tarentelle," by Gottschalk, and one of Brahms's masterly and too-seldom-heard "Capricci," besides exemplifying his excellent teaching in Mozart's "Duo" for two pianoforti tastefully performed by his youthful pupil, Maude Graves, and himself. Last, but not least, Mdlle. Thénard's highly-artistic recitation of two humorous sketches in French added greatly to the delight of a much-gratified audience.

Mdlle. Juliette Folville, the young Belgian artist, who has on several occasions exhibited her unusual gifts and attainments as an exquisite violinist, pianist, and composer, gave a farewell concert at Mrs. Huntington's, 40, Park Lane, under distinguished patronage, displaying a further musical accomplishment by a highly finished performance of Guilman's "Invocation," and a scholarly piece of her own, on the organ, and distinguishing herself likewise in chamber-music by taking the violin part in Mendelssohn's Pianoforte Trio in D minor. The violin soli included the andante and finale from Mendelssohn's Concerto, and, on the piano, of Chopin's Sonata (1st movement) in B flat minor, besides her own "Rêverie," and "Mer Phosphorescente," transcribed from her very charming "Orchestral Suites." Mdlle. de Lido sung the *beneficiaire's* dainty "Berceuse" in finished style, M. Hollman delighted the audience with his own Romance and Mazurka on the violoncello, Mr. George Cox added some very taking songs by that talented amateur Miss Rosalind Ellicott, and Signor Carlo Ducci acquitted himself like a genuine artist at the piano in the trio, and as accompanist.

Mr. Harry Williams gave a concert at the Steinway Hall on Thursday afternoon, at which he amply proved the justness of his claims to be heard in London concert-rooms. He possesses a tenor voice, which, though not powerful, is of pleasant quality, and the songs in which he chose to be heard, including Matter's "Stars love the night," served to show off the agreeable nature of his organ, and his method of using it, to the fullest extent. Beside the songs contributed, he took part in concerted pieces with Mdlle. Groll and others. To the interest of his own performances was added that of such well-known artists as Miss Annie Schuberth, Mdlle. Leila Dufour, Signor Carpi, and Miss Thérèse Castellán.

Mr. Bernhardt's concerts are intended primarily to introduce rising talent, and that of Tuesday last, at the Portman Rooms, was in its way successful. It would be impossible in our limited space to mention all that deserve to be mentioned, as no less than 23 ladies and gentlemen took part in the programme and won the applause of a large audience, some, of course, being more successful than others. For the gratification of those that like such painful exhibitions, a little girl aged five was put up to recite.

Signor Villa's concert took place on Monday afternoon, at Collard's Rooms, Grosvenor Street, when the concert giver had arranged a highly attractive programme, not the least interesting contributions being his own songs. The possessor of a pleasant baritone voice, well trained and used, he was heard to advantage in Rotoli's barcarolle, "St. Alba," Mattei's "Ode tu?" and, in conjunction with Miss Lena Law, in Rusuli's pretty duet, "Meeting." Amongst those who assisted were

Miss Annie Marriott, who gave fine interpretations of the cavatina from "Ernani," and a clever and graceful song by Miss Edith Marriott, "Away, away," the young composer also singing Schubert's "Who is Sylvia?" by Miss Lena Law. Miss Eugène Kemble, and Mr. Henry Phillips, who again made a distinct success, with a charming rendering of Miss Carmichael's "Milkmaid."

Mr. Edwin Holland's concert, which took place on Friday of last week, at the Portman Rooms, Baker Street, afforded the concert-giver an admirable opportunity of proving to the musical public the quality and scope of the work in which he has been engaged as a teacher of singing. A lengthy programme, which, in spite of its length, was of unflagging interest, contained a large number of names of singers, more or less well known, who, at different periods, have passed through Mr. Holland's hands; and who now came together to show, in the most practical of all ways, with what degree of success Mr. Holland had trained them. The names of seventeen performers appeared on the programme, and against no less than eleven of these was placed the asterisk, signifying that the bearer of the name was a pupil of the concert-giver; and amongst them were to be found such names as those of Miss Greta Williams, Miss Isabelle Pirardot, Miss Emilie Harris, Mr. Charles Banks, Mr. Herbert Clinch, Mr. Alec Marsh, Mr. Clifford, and Mr. Watkin Mills. A professor could hardly wish for better witnesses to the worth of his system of musical training than this, and Mr. Edwin Holland was, no doubt, a proud man. To mention all the separate performances worthy of mention would be impossible, but we may single out the performances of Mr. Watkin Mills, Mr. Clinch, and Mr. Marsh as especially good. Mr. Mills gave a fine rendering of Mr. Hamish MacCann's new song, "Pour Forth the Wine," Mr. Clinch gave a very delicate interpretation of Leslie's "Annabel Lee," and Mr. Marsh sang with his wonted vigour, Tosti's "Beauty's Eyes." Besides these, other artists of more or less note sang and played, among

them being Madame Belle Cole, Miss Eleanor Rees, Mr. Frederic King, and Mr. Septimus Webbe. Of these the famous American contralto, who has already accomplished so much in England, but has seldom sung better than on Friday, gave charming interpretations of Schira's "Sognai," and a very clever and interesting song by Capt. H. W. Thatcher, "The Dream King." Miss Eleanor Rees's rich voice and sympathetic style were exhibited admirably in "I've been roaming," and Mr. King sang with much spirit Faure's hymn, "Les Rameaux."

On Wednesday last the second of a series of miscellaneous concerts, under the direction of Signor Ducci, was given at the Italian Exhibition. The vocalists for the occasion were Signorina Ponti, Signor Pasini, and Signor Abramoff, who were heard in various favourite Italian songs and operatic excerpts. Signor Bottesini again asserted his mastery over the difficulties of his unwieldy instrument; Signor Papini played some violin solos in a very sympathetic style; and Signor Ducci, besides his efficient services as accompanist, contributed Gottschalk's celebrated "Tarantelli" for the pianoforte. The entertainment was entirely successful, and, despite the multifarious other attractions, drew a large audience to the concert hall.

Not the least interesting of the past week's concerts was the *matinée musicale* given by Miss Edwards, at 100, Ebury Street, on Tuesday last, which drew together a large and fashionable audience. Miss Edwards gave proof of her versatile talents by vocal and instrumental performances of considerable merit, amongst the former being a charming rendering of Gounod's "Ave Maria," the violin *obbligato* to which was played by Signor Papini. Middle. Otta Brønnum sang Danish airs in her own delightfully piquant manner, and made a further advance towards that popularity with English amateurs which she will undoubtedly achieve. Able assistance was also given by Mr. Bovett, Mr. Frederic Penna, Signor Tito Mattei, and Herr Lehmeier.

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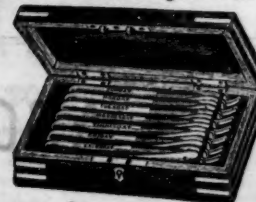


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